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SUPERVISOR'S USE ONLY

## Level 2 Music, 2015

### 91277 Demonstrate understanding of two substantial contrasting music works

9.30 a.m. Monday 30 November 2015  
Credits: Six

Achievement	Achievement with Merit	Achievement with Excellence
Demonstrate understanding of two substantial contrasting music works.	Demonstrate in-depth understanding of two substantial contrasting music works.	Demonstrate comprehensive understanding of two substantial contrasting music works.

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

**You should attempt ALL the questions in this booklet.**

If you need more room for any answer, use the extra space provided at the back of this booklet.

Check that this booklet has pages 2–11 in the correct order and that none of these pages is blank.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

**Not Achieved**

**TOTAL**

**7**

ASSESSOR'S USE ONLY

In this paper you are to discuss two contrasting music works you have studied.  
Read all the questions carefully before you begin.

ASSESSOR'S  
USE ONLY

Do NOT repeat the same material in your answers to different questions.

### QUESTION ONE: DISCUSSION OF FIRST WORK

Use a music work **with a score** that you have studied to answer this question.

Work title: Les Miserables  
 Composer/performer: Claude Michel - Schonberg  
 Genre/style/period: Musical Theatre

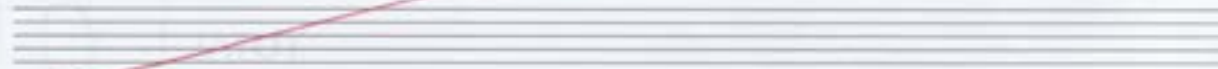
- (a) Explain in detail ONE way that rhythm and/or metre is an important feature of the work as a whole.

You might consider one of the following suggestions, or another feature that is more relevant to the work that you have studied:

- rhythmic patterns
- time signature(s)
- syncopation.
- ostinato
- back-beat

Support your response with specific musical evidence from the score.

'The Second Attack' within the work 'Les Miserables' relies ~~heavily~~ on heavy rhythmic patterns. This is an important feature because it shows how, in this song, the people are fighting in a revolution for their justice. It reflects the idea of fighting by rhythm and rhythmic patterns being a large part of 'the second attack's' structure. The rhythm structure changes as it to show the nature and process of war and fighting. //



Select (✓) ONE of the following elements of the work.

- Form/Structure (e.g. outro/coda, contrast, phrases)
- Melody (e.g. motif development, melodic range, imitation/call and response)
- Tonality (e.g. key relationships, modulation, harmony/chords)

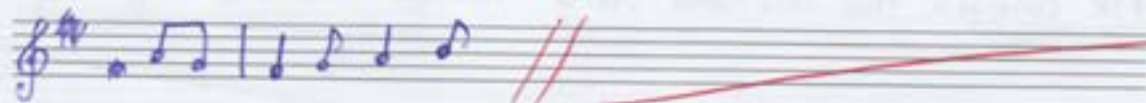
- (b) (i) Explain in detail ONE important way this element is used in the work. (You might refer to the examples above, or your own ideas.)

Support your response with specific musical evidence from the score.

The People's song' melody is repeated in other songs within the work <sup>such as 'The second attack'</sup>. It is used to bring back the idea ~~of~~ of why they are fighting in the first place which is for the people. This melodic repetition is an important way in which the melody is used in the work //

- (ii) What is the impact of the use of this element on the work as a whole? Support your response with specific musical evidence from the score.

By having this repeated melodic phrase in the 'Second Attack', it is reminding the audience of why they are fighting and why the revolution started in the first place. 'The People's Song' is a song conveying the injustice of the people (a key idea of the work) which leads to the people fighting. The melody & melodic phrase repetition reminds us of this key idea which is how the work is impacted //



N2



## QUESTION TWO: DISCUSSION OF SECOND WORK

ASSESSOR  
USE ONE

Use a different music work (with or without a score) that you have studied to answer this question.

Work title:	The Wall
Composer/performer:	Pink Floyd
Genre/style/period:	Progressive Rock

- (a) Discuss the context in which the work might typically be performed. Consider any specific purpose the work has, and how it might fit into a programme of similar works.

The context might include (but is not limited to):

- a live performance
- a music festival
- a competition.
- a recording studio
- a sacred event

In a live performance of the work 'The Wall' by Pink Floyd, a wall is put up <sup>as a</sup> barrier between the band and audience. This is due to the context behind the album. Roger Waters, the guitarist of the band, got fed up with the audience's rowdy nature at their shows and even spat on them once because of his displeasure. Due to this irritability with the audience, he proceeded with the idea of a concept album conveying how he wanted to build a metaphorical wall between himself and the world e.g. fans. To reflect the idea behind the album and the process of isolation <sup>the fictional</sup> between the character 'Pink' goes through in the album/work, the live performance needed to reflect that, hence the physical wall <sup>typically</sup> used. He conveyed this idea and story through the fictional character of 'Pink'.

Identify ONE significant feature of the work that is typical or atypical of music of this genre, style, or period. The feature might include (but is not limited to):

- a performance practice (e.g. improvisation, inclusion of cadenzas, use of auto-tune)
- a method of transmission of the music (e.g. live performance, audio recording, posting online)
- a rhythmic convention (e.g. swung or double-dotted quavers), and explain how it is used in the work.

Feature: <sup>driven</sup> Lyric ~~and~~ structure

(b) How is the use of this feature typical or atypical of music of this genre, style, or period?

Support your response with specific musical evidence.

The genre of progressive rock has a typical feature of a lyric-driven structure. Progressive rock looked to change the way rock music was typically looked at (simple-minded and pointless) and make it more 'academic' and complex. The lyric-driven structure of some progressive rock works e.g. The Wall - Pink Floyd, shows this newfound complexity by having the lyrics be the main focus of a song or complete work. The songs rather follow along with the emotion in the lyrics and tell more of a story. For example, The Wall - Pink Floyd is a progressive rock concept album which tells the story of the character 'Pink's' <sup>towards</sup> journey ~~involving~~ isolation, <sup>as he goes through many stages</sup> and the story is conveyed heavily through the lyrics and the work's lyric-driven structure, typical of progressive rock.

A3



## QUESTION THREE: DISCUSSION OF BOTH WORKS

Refer to the two music works that you discussed in Questions One and Two to answer this question. Provide different musical evidence from any that you have given in your previous answers.

(a) Choose **one of the works**, and explain in detail the use of texture in the work. Terms you might refer to include (but are not limited to):

- monophonic/heterophonic
- homophonic
- polyphonic
- layering
- fore- /mid- /background
- melody and accompaniment.

Support your response with specific musical evidence from the work.

The texture of the ~~work~~ songs ~~within~~ 'Hey you' and 'Another Brick in the Wall Pt. 2' within the work 'The Wall' by Pink Floyd are of homophonic texture meaning they have different melody lines playing in harmony such as vocal lines and guitar chords/riffs. The melody of the work, in particular the 2 songs mentioned before, are small in range and often step-by-step melody. This creates a sense of uniform and conformity which relates back to the theme of the work. <sup>For example,</sup> ~~this~~ ~~being~~ in 'Another Brick in the Wall Pt. 2', the idea is of the character 'Pink' being in school and forced to conform to what teachers tell him to. This is reflected in the small, step-by-step range of the melody as well as the guitar riff. What <sup>the timbre</sup> ~~it~~ does is create a sense of conformity, a key idea of the work/album as we follow Pink's journey to isolation from the world.

For the other work, identify ONE aspect of instrumentation/timbre (tone colour) that is typical or atypical of music of this genre, style, or period. You might consider (but are not limited to):

- historical changes to instruments (e.g. the addition of valves to brass instruments)
- the way the timbre of instruments is altered (e.g. by the use of a mute or effects pedals)
- the use of electronic equipment to generate new sounds.

(b) How is this aspect typical or atypical of music of this genre, style, or period?

Support your response with specific musical evidence from the work.

In *Les Miserables*, the timbre of some of the instruments are altered due to the nature of the genre 'musical theatre'. For example, a keyboard is used as a harp (settings changed to sound like harp) <sup>in the work.</sup> This is due to the fact that musicals are performed <sup>live</sup> on stages and the orchestral area is therefore not very large. This causes the area being played in by the orchestra to not be fully equipped to cater for very large instruments such as harps. This is where the timbre ~~is~~ that a real harp conveys is altered as it is played by a keyboard rather. The notes the keyboard are arpeggiated as a harp would play them but the timbre is not exactly the same. This use of timbre alteration is typical of the genre due to the nature in which musicals are performed allowing less space for very large instruments.

N2



Not Achieved exemplar for 91277 2015		Total score	07
Q	Grade score	Annotation	
1	N2	<p>(a) Whilst the candidate has provided detail about the importance of rhythm within the chosen song, no musical evidence has been provided to support the statements, which overall are too general to reach an Achievement level.</p> <p>(b) Parts (i) and (ii) of this response duplicate the same material throughout and as with question 1(a) are not supported by musical evidence. The musical quotation provided is highly inaccurate.</p>	
2	A3	<p>(a) There is some good detail provided here about the performance context of the original performance of the work, combined with one aspect that could be considered for a recreation of the performance.</p> <p>(b) This answer does not meet the requirement for an Achievement level as it provides no evidence to describe or discuss the concept of 'lyric-driven structure'. This response is too general and requires specific examples from the work to support the initial statement.</p>	
3	N2	<p>(a) This response does not meet the level of Achievement as after the initial statement regarding the homophonic nature of the work the candidate has confused texture with melodic contour and timbre.</p> <p>(b) While the candidate has attempted to discuss the timbral aspects of <i>Les Misérables</i>, the use of keyboard as a harp is not relevant in this answer. The supporting evidence about the size of the venue does not relate to the compositional features of the musical and is therefore not considered for this question.</p>	